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GOLD COAST ORCH. P. 11
VON DYKE

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 56

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record research



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RECORD RESEARCH

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THE "PERFECT" MAGAZINE (our issue RR 51/52)

EDITED BY CARL KENDZIORA JR.

Introduction by Perry Armagnac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copy-righter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR (\$1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

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Editor L. K. has just returned from a hectic month of the BLUES in Europe with Victoria Spivey and a superlative blues troupe who covered 22 cities in 8 countries. A series of articles is now in preparation. See Spivey's column in this issue for her own views of the tour.

EDISONIA
 RAY WILE

THE FIRST LONG PLAYING DISC RECORD
 EDISON LONG PLAYING ISSUES
 24 MINUTE RECORDINGS

COUPLING #	LONG PLAYING MATRIX	ORIGINAL MATRIX #	DATE OF TRANSFER	ENGINEERS	REMARKS
10001	mx 12002 A,B,C	(Old number Exp. #86)	8/11/26	Werner & Hayes; F,G	8/20/26 Werner, Burt & Hayes. CARMEN - Selections - American Concert Orchestra Taken from masters 11119;11120;11121
	mx 12003 A,B,C	8/23/26	Hayes & Burt		AIDA - Selections - American Concert Orchestra Taken from masters 11135,11136;11137
10002	mx 12004 A,B,C	8/25/26	Burt & Hayes		RECOLLECTIONS FROM GILBERT & SULLIVAN - Herbert Soman's Salon Orch. as follows 11112 A,B,C 7/21/26 rej.; F,G,H 7/20/26 H.M.S. PINAPORE - I'm called little Buttercup; A maiden fair to see; When I was a lad; Farewell, my own
	11124 A,B,C				PIRATES OF PENZANCE - When Fred'ric was a little lad; Oh is there not one maiden breast; Poor wand'ring one; When a felon's not engaged in his employment; When the foeman bares his steel
	11125 A,B,C				THE MIKADO - A wandering minstrel I; Three little maids from school; The flowers that bloom in the Spring; Tit willow; Behold the Lord High Executioner.
	mx 12005 A,B,C,F	made 8/21/26	Werner, Burt & Hayes		MEMORIES OF VICTOR HERBERT - Herbert Soman's Salon Orch. as follows 11129 A,B,C 7/28/26 NAUGHTY MARIETTA - I'm falling in love with someone; RED MILL - Because you're you; M.L.E. MODISTE - Kiss me again
	11130 A,B,C				BABES IN TOYLAND - March of the toys
	11131 A,B,C				FORTUNE TELLER - Dance (Gavotte); Gypsy love song; Czardas
10003	mx 12006 A & B	made 8/10/26	Werner & Hayes		
	11095 A,B,C & 11096 A,B,C	7/9/26	VESPRI SICILIANI - Overture		
	11103 A,B,C	7/16/26	BOABDIL - Malaguena (Moszkowski)		Both selections by the American Concert Orchestra
	mx 12007 A & B	(Old number Exp. #84)	8/9/26	Werner & Hayes	
	11051 A,B,C & 11052 A,B,C	6/18/26	MANON Selections		
	11104 A,B,C	7/16/26	COPELIA - Festival dance & Valse of the Hours		Both selections by the American Concert Orchestra
10004	mx 12008 A,B,C	(Old number Exp. #67)	6/22/26	Werner, Hayes & Burt	
	3114 & 3124	EGMONT - Overture			Sodero's Band
	2497	Cupid's Franks - Caprice (K. Stahl)			Edison Woodwind Ensemble (on working sheets as Reed Orch. - on Amberol Cylinder as Edison Concert Band (Reed only)
mx 12009 A & B	(Old number Exp. #51)	5/3/26	Werner, Burt & Hayes		
	9717 A,B,C	9/18/24	La Belle Cubana - Habanera		Trio Cubano (1st violin, 2nd violin & piano)
	3325	Spanish Dance # 7 (Sarasate)			Albert Spalding, violin, acc. by Andre Benoist, piano
	2634	Cigarieros - Habanera			Edison Woodwind Ensemble (on working sheets as Reed Orch. - on Amberol Cylinder as Edison Concert Band (Reed only)
10005	mx 12010 A & B	(Old number Exp. #77)	7/21/26	Werner, Burt & Hayes	
	2530	Amoureuse Valse (R. Berger)			American Concert Orchestra (on working sheets as String Orch.)
	9470	4/17/24 Dance Hongroise - Transcription (Ring - Hager, tr. by Rudy Wiedoeft)			Rudy Wiedoeft, saxophone; Frank Banta, piano acc.
	2222	Serenade - Spanish Waltz (O. Metra)			American Concert Orchestra (on working sheets as Brass Orch.)

mx 12011 A & B 8/20/26 Werner, Burt & Hayes

10963 & 10964 5/6/26 - Iolanthe - Selections
 Sodero's Band

11088 7/6/26 - BOHEMIAN GIRL - Then you'll remember me.
 Edna White, trumpet

10006 - mx 12023 A, B, C 2/27 Werner, Burt & Hayes

11363 - Hel lo Bluebird - FT
 Kaplan's Melodists
 11293 - In a little Spanish town - Waltz
 Hotel Commodore Dance Orchestra directed by B. Levitow
 11276 - The Sphinx - Oriental Fox Trot (E. Tillman)
 Ross Gordon & his Orch.

mx 12032 A,B,C 2/27 Werner, Burt & Hayes

11411 - Rhapsodie Russe - F.T. - Overture featuring Volga Boat Song
 and Tchaikowsky's 1812 (Joseph Nussbaum) - Harold Vee & his
 Arrowhead Inn Orch.

11478 - Oriental moonlight - Ft Romance (M. Smolev & B. Seaman)
 Ernie Golden & his Hotel McAlpin Orch.

11373 - Clap yo' hands - Slow FT (from Oh, Kay!) (Ira & George
 Gershwin) Hotel Commodore Dance Orch. under Dir. of B. Levitow

10007 - mx 12041 6/27 Werner, Burt & Hayes

8802 - All hail the power of Jesus' work (Holden)
 Metropolitan Quartet

5488 - Old Rugged Cross (Bennard)
 Helen Clark & Roy Roberts

5284 - Onward Christian Soldiers! (Sullivan)
 Calvary Choir & Choir Boys of St. Andrew's Church, N.Y.

mx 12042 6/27 Werner, Burt & Hayes

2523 - Lead kindly light (Dykes)
 Metropolitan Quartet

8953 - After tolling cometh rest (Blake)
 Betsy Lane Shepherd & Male Chorus

3327 - O come all ye faithful (Adeste Fideles) (Reading)
 Metropolitan Quartet

10008 - mx 12037 A & B 5/27 Werner, Burt & Hayes

11615 - Merry Widow - Selections
 B. A. Rolfe & his Palais D'Or Orch.

11587 - Robin Hood - Oh! Promise me
 B.A. Rolfe, trumpet virtuoso

11614 - Chocolate Soldier - Selections
 B.A. Rolfe & his Palais D'Or Orch.

mx 12028 A & B 5/27 Werner, Burt & Hayes

11516 - My Lady's Boudoir - Suite (Luella Lockwood Moore)
 1. Chiffon, 2. Lace
 11517 - Same - 3. Perfume, 4. High heels and buckles
 B. A. Rolfe & his Concert Orch.

11588 - Don't be cross (Carl Heller)
 B. A. Rolfe, trumpet virtuoso

In 1926 the Edison Company in order to combat declining sales decided to launch the FIRST LONG PLAYING DISC RECORD. These were made by maintaining the record speed at 80 rpm but by narrowing the grooves to 400 per inch (the finest grooves ever issued commercially). These records required a special adapter and needle for the Edison machine. Partially because of a lowered volume level and delicate grooving the records were not a commercial success and are quite rare today. The last 12 inch issue was taken from electrically recorded masters. There are no selections of more than 5 minutes on the issued records although the Beethoven 5th Symphony was dubbed and distributed to dealers as a sample to determine the possibility of issue.

Future installments will include data on the 40 minute record and the unissued masters.

Your Notes

john mc andrew

STAR

STUDD

SHELLAC



LONDON'S SONG AND DANCE MEMORIES OF
NOT-SO-LONG-AGO

JACK BUCHANAN and JESSIE MATTHEWS

To their everlasting shame, the majority of the original performances in musicals, musical plays, operettas and vaudeville remained unwaxed by the recording concern through most of the lush years of the golden twenties and sparkling thirties. Thanks to their indifference, nothing or almost nothing remains of the original performances of SALLY, SUNNY, FUNNY FACE, CAT AND THE FIDDLE, MUSIC IN THE AIR, ANYTHING GOES, OF THEE I SING, BAND WAGON, DUBARRY WAS A LADY, the many editions of the FOLLIES, Berlin's MUSIC BOX REVUES and countless others but fond memories... and memories lose their perspective as the performance recedes into the darkening past. Oh... there were token examples to whet the appetite: One side-- imagine -- ONE!... by DENNIS, KING of SONG OF THE VAGA-BONDS, coupled with ONLY A ROSE by CAROLYN THOMPSON; FRED ASTAIRE and CLIFTON WEBB were invited to do vocal choruses of a few of their hit numbers... with currently popular dance bands. From all I can learn, MARILYN MILLER, with a career spanning close to two decades, was never recorded in anything at all. Fortunately, when FRED ASTAIRE took himself off to the movies, with soundtracks well established, practically all of his work since 1933 exists, even if much of it is now unavailable, and in duplicate: In his heyday, there were no soundtrack albums, therefore what he had already done for camera and needle was largely repeated on commercial records. There never has been anyone to come within miles of ASTAIRE: GENE KELLY came closest on the Hollywood scene, but his dancing lacked the striking originality and his singing the "just right"-ness that ASTAIRE inevitably produced in his songs.

I was reminded of London's counterpart to FRED ASTAIRE by a recent release on English Decca's lower-priced ACE OF CLUBS label: from the thirties, a set of reissues on one side by JACK BUCHANAN and on the other, JESSIE MATTHEWS. Interesting examples that no personality collector would pass by, and priced at the equivalent of R.C.A.'s Camden label, but of course not available in the U.S.

Both English stars were well-known over here, from Broadway appearances and, largely, film musicals of the thirties. BUCHANAN was ASTAIRE's equal in one thing: his polished suavity, and his dancing and singing were fine, if not in Fred's league.

On this record, ACL 1140, we are given seven selections from Jack and from Jessie. The recording is amazingly good and most of the music amazingly bad, most of it by the same tunesmiths, a caricature of the sparkling nuggets being simultaneously struck off for ASTAIRE AND ROGERS by GERSHWIN, KERN, BERLIN and PORTER. Some of these embarrassing titles were EVERYTHING STOPS FOR TEA, I'M IN A DANCING MOOD, LET'S PUT SOME PEOPLE TO WORK, THIS'LL MAKE YOU WHISTLE, THERE ISN'T ANY LIMIT TO MY LOVE, all of which BUCHANAN does much better than they deserve. Actually, although he was a recording artist only spasmodically, his few earlier efforts from the London stage and films were much, much better than the exclusively film selections on this new release. His first record with which I am familiar is a 12" pairing of two hits from SUNNY: WHO, on which he duets with the charming BINNIE HALE, and LET'S SAY GOOD-NIGHT, done with a popular record and variety hall songstress

who shared several disks and personal appearances with JACK BUCHANAN through the years--ELSIE RANDOLPH.

About the same time, Buchanan appeared on the London stage in an English musical that never crossed the sea: THAT'S A GOOD GIRL, and from it he recorded the four featured songs: SWEET SO-AND SO/CHIRP CHIRP, both with ELSIE RANDOLPH and PARTING TIME/MARCHING SONG, with a chorus and RAYMOND NEWELL. All of these were done for ENGLISH COLUMBIA.

His next big hit was the flavorsome continental film, GOOD NIGHT, VIENNA, which had music good enough to be compared to Oscar Straus, although by the popular English composer, Posford. This film, which was released in the U.S. as MAGIC NIGHT, had some stunning songs, of which BUCHANAN did the two lilting melodies, GOODNIGHT, VIENNA and LIVING IN CLOVER... accompanied, I feel sure, by none other than a RAY NOBLE group, which makes this something of a collector's item. It is on HMV B-4083, and may in fact be the star's best record.

Shortly before this, BUCHANAN had gone to Hollywood, where he played the lead in what is unquestionably one of the handful of great musicals of all time: Lubitsch's shimmering, sparkling, super-sophisticated MONTE CARLO, with JEANETTE MACDONALD. For originality, humor and magnificent music it has never been topped. Time and repetition may appear to have taken the edge off it, but really BEYOND THE BLUE HORIZON, by RICHARD WHITING, is one of the most refreshing, melodious and inventive songs ever penned in the popular idiom, and Lubitsch's dynamic use of the then new sound medium to exploit its potential remains one of the wonders of Hollywood, the like of which has almost never been duplicated. The other songs are almost as good: ALWAYS IN ALL WAYS, WHATEVER IT IS, and the song that was RUBINOFF'S radio theme for so many years, GIVE ME A MOMENT PLEASE. All in all, as outstanding an original film score as you could find until, a quarter of a century later, RAYE AND DePAUL created the wonderful SEVEN BRIDES FOR SEVEN BROTHERS melodies.

Although JEANETTE MacDONALD recorded the two hit songs from MONTE CARLO, BUCHANAN'S share in the delightful doings were passed by. One would think that HMV would have preserved this performance for the European fans who were so much more familiar with him, but they failed to.

Other stage and screen appearances followed these, but for the most part they were greatly inferior, as the selections on the ACE OF CLUBS LP will attest, although there were several that were by no means as ineffectual as the current reissues, and perhaps HMV will sometime again make available some of the other better BUCHANAN groovings such as the 12" BUCHANAN MEDLEY, YES, MR. BROWN, LEAVE A LITTLE FOR ME, WEEP NO MORE MY BABY, YOU FORGOT YOUR GLOVES, ALONE WITH MY DREAMS, and some of the charming duets he did with ELSIE RANDOLPH: FANCY OUR MEETING, NOW THAT I'VE FOUND YOU, OCEANS OF TIME, WHO DO YOU THINK YOU ARE, LIKE MONDAY FOLLOWS SUNDAY... many of them show tunes that, incidentally, Noble fans may remember in dance versions by Noble with Al Bowlly taking most of the choruses; in fact, although I have not heard many of these, I feel certain that Noble did the Buchanan accompaniments, since I recognize his technique on the ones I do have.

The only Buchanan appearance on wax since those days, to my knowledge, is on the soundtrack album of the lively and anything but literal recreation of BAND WAGON, which M.G.M. did with FRED ASTAIRE... and imported JACK BUCHANAN to give us the lone sample of teamwork involving these two parallel personalities. They made a delightful team, and although there is no Buchanan solo, he does the wonderful I GUESS I'LL HAVE TO CHANGE MY PLAN with ASTAIRE, and shares another couple of numbers with ASTAIRE and NANETTE FABRAY: TRIPLETS and THAT'S ENTERTAINMENT. If there were other Buchanan recordings after this, I have no knowledge of them, and he died a few years afterwards. He did many notable songs in his day, introducing some of them on Broadway in CHARLOT'S REVUE, WAKE UP AND DREAM, BETWEEN THE DEVIL and others.

(To Be Continued)

Victoria Spivey Blues Is My Business

One of the happiest months of my life! I have had many Bands and Shows, but I'm telling you, few have measured up to the wonderful people I have had the honor of working with in the German Folk - Blues Festival which played 31 days from Oct. 23 thru Nov. 22, 1963 through 8 countries and 22 cities. Everybody, the bosses, the managers, the producers, the blues stars, all were just great!

First blues star was Big Joe Williams, a sweetheart, spoiled and funny as hell, but a star through and through. He was the 'father' of the blues in this show.

Second was Big Willie Dixon who was a 'bad' man not only with that bass but when he sang his 'Nervous Man' which about knocked everybody out. Personally, he's a sweet good natured soul with a heart as big as he.

Third, there was Lonnie Johnson who is so sad looking at times that you just can't help loving him - and when he starts singing and wailing that guitar, watch out!! He's a champ.

Fourth, there's the dynamic Sonny Boy Williamson, I'm speaking of the original Sonny Boy, who looks like an aristocrat with his English derby, suit and umbrella, but my! my! when he grabs those 25 harps and starts making them fairly talk, you flip - and when he starts singing with that whispering voice, all you can do is stay in your chair and hold on.

Fifth, comes Otis Spann who is a perfect little gentleman, but don't let that fool you. That cat can play more piano with his eyes shut than the average person with both eyes open.

Sixth is Matt Guitar Murphy who today is the 'mostest' guitar player I have heard, and baby! I have been listening for '100 years' (smiles).

Seventh - Billy Steptey who needs no introduction. That kid can really swing his drums. I like him so much, I call him my son.



Left to Right: MEMPHIS SLIM, MUDDY WATERS, BIG JOE WILLIAMS, SONNY BOY WILLIAMSON, LONNIE JOHNSON and VICTORIA SPIVEY AT BADEN BADEN GERMANY on the first leg of their Blues tour. Photo by Stephanie Wiesand

Eighth, is the remarkable Muddy Waters. Here's an artist from his heart, a true trouper. What a voice!! When he does 'Hoochie Koochie' you might as well relax for awhile because he just sews the show up.

Ninth, there's Memphis Slim, who's the Blues evangelist here in Europe. He's opened up so many places for us to sing in with his missionary work in the blues that his value is enormous. It was a wonderful pleasure to be associated with him.

Well, all the boys called me their Queen and I addressed them as my Knights - and they really treated me like a Queen.

Horst Lippmann, our employer was a wonderful fellow. Boy! did he take care of us! The best hotels, best jets, best trains, someone to look after our luggage, dressing rooms, looking after our money needs and so much more. He made us really feel at home in Europe.

There was Joe Berendt who was associated with Horst who was so sweet to me, took me to a swell restaurant in the Black Forest in Germany. It was Joe who suggested me for the tour and I still thank him.

There was Fritz Rau, Horst's partner, who became one of my good friends.

Then, there was poor little Lennie Kunstadt who worked so hard for me to make my stay happy. I'm mighty temperamental at times but Lennie calmed me down, and led me straight.

I met so many wonderful people that it would take many more pages just to tell you about them. A few were Gunter & Lore Boas, Johnny and Liza Simmens, Hugues Panassie and Madame Gautier, Yannick Bruynoghe and Mrs., Paul & Valerie Oliver, Robert Noss, Hartmut Joepchen, Derek Collier, George Adins, Stephanie Wiesand (sweet girl who took the photo), Mae Mercer, Mr. & Mrs. Jack Dupree, Mike Scheller, Curtis Jones, Vivian Snow, Karl Knudsen, Max Jones, Valerie Wilmer, Pam Bavin, Cyril Davies, Doug Dobell, Bill Tatum, Herb Koleczek and so many others. If I left some of you out, please forgive me. There will be other writeups of this wonderful festival.

When the boys and I parted on our return jet flight to New York I cried like a child and some of them had tears in their eyes too. It was really wonderful that so many stars could work so well together and understand each other so well.

THE GOLDEN AGE OF FOLK RECORDING

Ernest Thompson

BY LEN KUNSTADT AND BOB COLTON

Ernest Thompson was a direct antecedent of the present folk movement. He would have fitted in perfectly today with his high quivering twangy voice and his self-accompanying guitar, harmonica and kazoo. His performances were delightfully spiced with a strong flavor of ragtime and minstrelsy. His presentations were models of a golden age which so many of us are trying to recreate at this time. We would like to learn more about him. Can anyone help?



ERNEST THOMPSON

- the actual recordings have been examined and notated unless otherwise indicated -
- recording dates are approximate - Recording dates obtained from Columbia files

81724 unissued 4-25-24 WAR TOWN QUICK STEP
81725-2 CO 189-D 4-25-24 MISSISSIPPI SAWYER (NO CC) Harmonica and Guitar
81726-2 CO 168-D 4-25-24 DON'T PUT A TAX ON THE BEAUTIFUL GIRLS (Jack Yellen and Milton Ager) - Solo- Harmonica and Guitar
81727-2 CO 130-D 4-25-24 ARE YOU FROM DIXIE? (George L. Cobb) Harmonica and Guitar -vocal chorus accomp
81728 CO 147-D 4-25-24 LITTLE BROWN JUG *vocal chorus with guitar and Harmonica Accomp.
81729 CO 147-D 4-25-24 HOW ARE YOU GOIN' TO GET YOUR WHISTLE? *vocal with Guitar and Harmonica Accomp

*Accomp credits obtained from Columbia 'Folk' catalog (Aug 1928)

81730-2 CO 190-D 4-25-24 RED WING (Kerry Mills) Harmonica and Guitar - Vocal chorus
81731-2 CO 190-D 4-25-24 SNOW DEAR (Percy Wenrich) Harmonica and Guitar - Vocal Chorus
81732-2 CO 169-D 4-25-24 SPARROW BIRD WALTZ (NO CC) Harmonica and Guitar
81733-2 CO 169-D 4-25-24 KISS WALTZ (NO CC) Harmonica and Guitar
81734-1 CO 158-D 4-25-24 YIELD NOT TO TEMPTATION (NO CC) Vocal solo - Guitar and Harmonica Accomp.
81735-2 CO 158-D 4-25-24 LIFE'S RAILWAY TO HEAVEN (NO CC) Vocal solo - Guitar and Harmonica Accomp.
81736 unissued 4-25-24 YELLOW ROSE IN TEXAS
81737 unissued 4-25-24 SOLDIER'S JOY
81738 thru 81741: Louis Graveure (38 & 39); Harry C. Browne (40 & 41).
81742-1 CO 130-D 4-26-24 THE WRECK OF THE SOUTHERN OLD '97 (NO CC) Harmonica & Guitar - vocal chorus
81743-2 CO 145-D 4-26-24 LIGHTNING EXPRESS (NO CC) Vocal Solo Guitar and Harmonica accomp.
81744-1 CO 206-D 4-26-24 CHICKEN ROOST BEHIND THE MOON (NO CC) Solo - Harmonica and banjo Accomp.
81745-1 CO 206-D 4-26-24 COON CRAP GAME (NO CC) Solo - Harmonica and banjo Accomp.
81746-1 CO 168-D 4-26-24 FRANKIE BAKER (NO CC) SOLO - Harmonica and Guitar Accomp
81747-2 CO 145-D 4-26-24 JESSE JAMES (NO CC) Square Dance Banjo and Harmonica
81748-1 CO 189-D 4-26-24 CLIMBING UP THE GOLDEN STAIRS (NO CC) Banjo and Harmonica

81961-1 CO 15001-D 9-9-24 WEeping WILLOW TREE (NO CC) Vocal Guitar & Harmonica Accomp.

81983-2 CO 216-D 9-9-24 THE LITTLE ROSEBUD CASKET (NO CC) Solo - Harmonica and Guitar Accomp.
81984-3 CO 15007-D 9-9-24 THE OLD TIME RELIGION (NO CC) Vocal - Harmonica & Guitar Accomp.
81985-2 CO 15007-D 9-9-24 I'M GOING DOWN TO JORDAN (NO CC) Vocal - Harmonica & Guitar Accomp.
81986 unissued 9-9-24 JOHN HENRY, STEEL DRIVER
81987-2 CO 15001-D 9-9-24 SILVERSTEER JOHNSON LEE (NO CC) Vocal - Guitar & Harmonica Accomp.
81988 thru 81991: Columbia Orchestra (88 & 89); Ted Lewis Band (90); and Mathilda Coffey (91).
81992-1 CO 15002-D 9-10-24 AT A GEORGIA CAMPMEETING (NO CC) (& CONNIE SIDES) Guitar, Banjo and Harmonica
81993-1 CO 15002-D 9-10-24 SILLY BILL (NO CC) (& CONNIE SIDES) Guitar, Banjo and Harmonica

CONNIE SIDES vocal - Guitar and Harmonica by ERNEST THOMPSON (The following items were all exhumed for research from a Columbia list and therefore are just statistical and need verification from anyone owning the actual recordings!)

81994 CO 15009-D 9-10-24 UNDERNEATH THE SOUTHERN MOON
81995 CO 15008-D 9-10-24 YOU'RE AS WELCOME AS FLOWERS IN MAY
81996 CO 15009-D 9-10-24 IN THE SHADOW OF THE PINE
81997 unissued 9-10-24 WHERE THE RIVER SHANNON FLOWS
81998 unissued 9-10-24 MAMMY'S LITTLE COAL BLACK ROSE (Is Thompson on this side? - Columbia files neglects to indicate it)
81999 CO 15008-D 9-11-24 THEY MADE IT TWICE AS NICE AS PARADISE (And they call it Dixieland)

ERNEST THOMPSON

140000-1 CO 15006-D 9-11-24 WHISTLING RUFUS (NO CC) Vocal Harmonica & Banjo Accomp.
- Note that Ernest had the distinction of ending the 81000 master number series AND! commencing the 140000 series -

140001-1 CO 15006-D 9-11-24 WHEN YOU'RE ALL IN, DOWN AND OUT (NO CC) Vocal, Harmonica & Banjo Accomp.

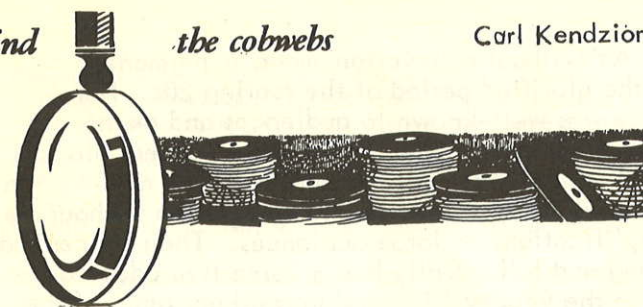
140052 unissued 9-11-24 JIM THOMPSON'S OLD GRAY MULE
140053-3 CO 15000-D 9-11-24 ALEXANDER'S RAGTIME BAND - Guitar, Kazoo and Harmonica
140054-2 CO 15000-D 9-11-24 THE MISSISSIPPI DIPPY DIP - Guitar, Kazoo and Harmonica
- Note that Ernest opened the fabulous Columbia 15000 series with its initial number, 15000.
140055-3 CO 216-D 9-12-24 IN THE BAGGAGE COACH AHEAD (Gussie L. Davis) Solo - Harmonica and Guitar Accomp.

THE explosion, which years ago robbed Ernest Thompson of his eyesight, gave to the South one of its greatest minstrels. The visual power that was lost to him seems to have passed into the beauty and understanding of his singing. Ernest Thompson is claimed by all the South, although his native state is North Carolina. Thompson is master of the guitar and the harmonica, and, like other famous Southern minstrels, has the ability to play his own accompaniments.

behind

the cobwebs

Carl Kendziara



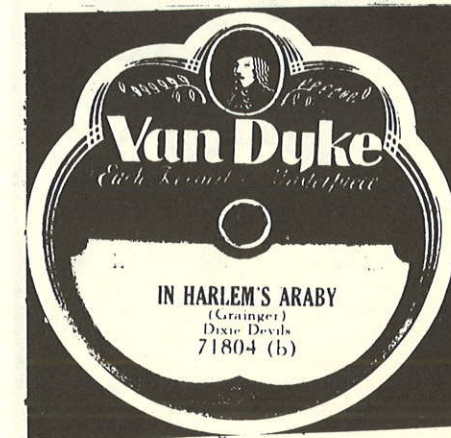
Our Ajax listing was based on Walter C. Allen's preliminary listing of the Ajax Catalog in JAZZ JOURNAL magazine in his column "Discomania" (July and August 1956 issues). Walt's data was compiled with the help of Perry Armagnac, John H. Baker, Clyde Clark, Will Roy Hearne, Ken Hulsizer, Len Kunstadt, Alex Robertson, Arnold Stilwell and Leslie Thornton. We have received aid from others and hope we've mentioned them when giving their data. In last issue we mentioned data on two Compo promotional records for Sherwin-Williams Paint Company. This data was furnished by Alex Robertson, of Montreal, from the discs in his collection. We had thought that last time was the wrap-up for now on the Ajax data. But we still have a few more new facts to list to make the Catalog as up to the minute as possible.

Here are the additions to add to our Ajax listing: Aj 17027 has been acquired by Walt Allen; here is the data - A. Don't Know And Don't Care Blues (Brooks) (31535) - Ethel Finnie, with Porter Grainger's Novel Three/B. Hula Blues (Grainger-Ricketts) (31538) - Same. Composer credits for Aj 17033 from Alex Robertson - A. (Dvorak)/B. (Franz Drdla). Bob Mantler has Perfect 113 and the numbers 17041A and 17041B appear in the wax. Therefore we can fill in details for Aj 17041 as follows: A. When The Saints Come Marching In (-) (31582) - The Old Time Jubilee Singers, Mixed Quartet/B. That Old Time Religion (-) (31581) - Same. Further data on Aj 17056 is furnished by Alex Robertson: A. (1530) (Spitalny-Gordon-Zamecnik)/B. (1532) (Miller). Aj 17082 has been found by Bob Mantler and here is full data: A. Conjure Man Blues (Urquhart) (31620) - Helen Gross and The Choo Choo Jazzers/B. He Used To Be Mine (But You Can Have Him Now) (Holmes) (31622) - Hazel Meyers. No accompaniment credit is listed - the Choo Choo Jazzers are NOT mentioned! Alex Robertson reports that 17102 A and B appear in the wax of Apex 8269. So we can assume that Aj 17102 is the same: A. Ask Her When Shadows Fall (Grossman-White-Lange) (5662-1) - Nathan Glantz And His Orchestra/B. The Pal That I Loved Stole The Gal That I Loved (Pease-Nelson) (5661-1) - Same. Alex also adds composer credit for Aj 17105 - A (from Apex 8340B) as (Friml). And the artist credit on 8340B is Ben Selvin's Orchestra and not California Ramblers! Numbers in the wax of Apex 8340B are: 8277A, 8340B, 19002A and 17105A. Alex says that 8277A is another issue of this master (5706-2) and here the credit reads Selvin's Orchestra. Alex adds full data for Aj 17108 from Star Gennett 8295 (with 17108A and B in wax) as: A. How Do You Do (Fleming-Harrison-De Voll) (5803-1). Lew Gold's Dance Orchestra/B. Oh! Mabel (Kahn-Fiorito) (5764-2) - California Ramblers (Vocal Chorus, Arthur Fields). Alex also reports on APEX 8323A with 8308A and 17112A in wax: O Katharina (Gilbert-Fall) (5821-2) - The California Ramblers. For Aj 17113B, Alex gives composer credits from Starr Gennett 10018: (DeSylva-Green-Henderson). Also in wax: 8309A and 21045B. For Aj 17114B, Alex gives from Starr Gennett 8322B (in wax: 8311B and 17114B): (Berlin). Alex also gives us the following further data for Aj 17123 from Apex 8316 with Ajax numbers in wax: A. Honest And Truly (Rose) (5842-1) - Rex Battle And His Dance Orchestra/B. Why Couldn't It Be Poor Little Me? (Kahn-Jones) (5811-2) - Fletcher Henderson And His Orchestra.

Most important news of all is that there is at least one higher Ajax issue than we knew about when we ended our Ajax catalog at 17133! Walt Allen saw Ajax 17134 in an auction list, bid on it, but didn't win it. Subsequent inquiry informs us that John Baker was the winner and we have asked John for full details. We hope to receive this information from John soon and will pass it on in a future column. Meanwhile, partial data follows: Aj 17134-

Give Me Just A Little Bit Of Love-Josie Miles and The Choo Choo Jazzers/Crepe Hanger Blues - Susie Smith and The Choo Choo Jazzers. Is this the highest Ajax?

Label of the Month: Here is a not uncommon member of the Grey Gull family. It is an attractive label in four colors. Black, white, gold and red. The upper half is black with label name in gold-striped white letters, a black and white portrait of Van Dyke on a red background, and the phrase in gold: Each Record A Masterpiece. The lower half is a white panel with titling in black. A distinctive feature of this label is its splitting of the 4-digit master number into two parts, the last two digits being printed immediately below the first two digits. (The only other label doing this, to our knowledge, is Sunrise - another late Grey Gull family member.)



Our illustration is the "B" side of Van Dyke 71804 and complete data for it is as follows: A. Turn On The Heat (De Sylva, Brown, Henderson) (3762 A) as by Collegiate Jazzers, vocal chorus/B. In Harlem's Araby (Grainger) (3744 B) as by Dixie Devils. 3762 A also appears on Radiex 1804 as: Sung By Vel Veteran. University Syncopators. 3744 A (an alternate take of the above) appears on Radiex 1804 and also on Radiex 931, both as: Memphis Jazzers. The Radiex 931 coupling differs from that of Radiex 1804 and Van Dyke 71804. The 3000 and 4000 series masters appearing on Van Dyke are Grey Gull masters of the electrically recorded series cut at its own New York studios.

Most Van Dyke records duplicate couplings that appear on Grey Gull and Radiex; and so their catalog numbers could be, and were, derived from the latter, by simply attaching an arbitrary numerical prefix. Up to the end of 1929, the Van Dyke catalog number placed a "7" prefix before the Grey Gull catalog number. A little later, the prefix was changed to an "8". The reason for the change is obscure. (It was not at the dividing line between Grey Gull 1700's and 1800's, as will be seen from the following listings.)

Thus, taking the known range of these Van Dyke series, we have: Dance - Van Dyke 71726 to 71811 equal Grey Gull 1726 to 1811. Van Dyke 81818 to 81894 equal Grey Gull 1818 to 1894. Vocal - Van Dyke 72485 to 72522 equal Grey Gull 2485 to 2522. Van Dyke 82524 to 82538 equal Grey Gull 2524 to 2538. Standard - Van Dyke 74004 to 74290 equal Grey Gull 4004 to 4290. Van Dyke 84160 equals Grey Gull 4160 (only example noted). "Race" - Van Dyke 77023 to 77039 equal Grey Gull 7023 to 7039. (Van Dyke 87000's, if any, unknown to us.) Besides this more-or-less consistent numbering practice, Van Dyke records occasionally are numbered in a few other catalog number series, as follows: Van Dyke 900's - May correspond to late Radiex 900's. Van Dyke 5100's - No known equivalent. Van Dyke 7000's - Van Dyke 7023 equals Grey Gull 7023. (Only example noted; a case of a forgotten prefix?) Van Dyke 7800's - No known equivalent.

The only concrete facts we have pertaining to price and manufacturer of Van Dyke are an advertisement in Talking Machine World and a throwaway. The ad, in TMW for August 1929, contains the following text: "A de-luxe 35-cent seller. Here's a superlatively good record built especially for high-grade merchants who desire to sell a standard record at a popular price with a good profit margin. Write for samples and prices. Van Dyke Record

(continued on page 20)

Jada has number 3573 A in the... This record is brown shellac...
St. L. has 102 B...
I think it's fairly well known that Van Dyke 5201 has...
Joy Dispensers (B-side) master #101 Jada Blues (Mozzelle) and Nashville...



By Len Kunstadt
and Bob Colton

DOLLY KAY without reservation made a permanent niche in the glorified period of the roaring 20s. Her hefty voice was well-known to audiences and phonograph record listeners. She, like Sophie Tucker, Blossom Seeley and others, were not the anaemic type nor like the mike babies of today. They had to sing, often without the use of amplification, to large audiences. Their voices had to be strong and full. Dolly had a voice that adapted itself well to the vaudevillian and jazz-bluey tunes of the second decade. Columbia had her on recordings for seven years which was a testimonial to her popularity.



Master & Take Cat. Recording Date Title (NOTE: TAKE numbers in A series may NOT be TAKES! - RESEARCH!!)

Comedienne Orchestra Accompaniment
80034-2 Co A3502 OCT. 20, 1921 CRY BABY BLUES(Meyer)
80035-1 A3502 OCT. 20, 1921 NO ONE'S FOOL(Rose)
80036 Unissued OCT. 20, 1921 THE SCHOOLHOUSE BLUES

80117 Co A3534 DEC. 27, 1921 WABASH BLUES
80118 A3534 DEC. 27, 1921 GOT TO HAVE MY DADDY BLUES
Above from Columbia files

Comedienne Orchestra Accompaniment
80374-3 Co A3644 JUNE 7, 1922 IT'S THE LAST TIME YOU'LL EVER DO ME WRONG(Williams)
80375-2 A3644 JUNE 7, 1922 BUZZ, MIRANDY(Franklin)

80430-? Co A3669 JUNE 29, 1922 IF I CAN'T HAVE YOU I DON'T WANT NOBODY AT ALL(Brown and Morgan)
80431-2? A3664 JUNE 29, 1922 LONESOME LONGIN' BLUES(Roberts)
takes for above coupling not easy to distinguish in the label

Comedienne
80626-2? Co A3758 OCT. 27, 1922 HOT LIPS(Busse, Lange and Davis)
80627-2 A3758 OCT. 27, 1922 BLUE(Handman)

Comedienne (Files list Frank Westphal's Orchestra as Dolly's accomp.)
80759-2 Co A3808 JAN. 9, 1923 YOU'RE GOT TO SEE MAMA EVERY NIGHT(Or You Can't See Mama At All)(Rose and Conrad)
80760-3 A3808 JAN. 9, 1923 I LOVED YOU ONCE BUT YOU STAYED AWAY TOO LONG(West and Porray)

Comedienne
80813-3 Co A3828 JAN 30, 1923 AGGRAVATIN' PAPA(Don't You Try To Two Time Me)(Turk and Robinson)
80814-3 A3828 JAN 30, 1923 SEVEN OR ELEVEN(My Dixie Pair Of Dice)(Donaldson)

comedienne with Orchestra accompaniment
80892-1 Co A3882 MAR. 9, 1923 WET YO' THUMB(Akst)
80893-6 A3882 MAR. 9, 1923 DON'T THINK YOU'LL BE MISSED(Harrison, Lyons and Rose)

Phil Phillips, Piano
81138 Co A3955 JULY 16, 1923 MY SWEETIE WENT AWAY
81139 A3955 JULY 16, 1923 OH! SISTER AIN'T THAT HOT!
above from Columbia files

Comedienne - Phil Phillips at the piano
81173-3 Co A3980 AUG. 11, 1923 THE GOLD-DIGGER(James F. Hanley)
81174-3 A3980 AUG. 11, 1923 SWEET HENRY(Harry Akst)

Comedienne with "THE GEORGIANS" direction of Frank Guarente
81467 Unissued JAN. 9, 1924 AIN'T YOU ASHAMED
81468-1 Co 70-D JAN. 9, 1924 HULA LOU(Milton Charles & Wayne King)

81474-2 Co 70-D JAN. 11, 1924 MAYBE SHE'LL WRITE ME MAYBE SHE'LL PHONE ME(Turk, Snyder and Ahlert)
81475 Unissued JAN. 11, 1924 TAKE A LOOK AT THIS From "George White's Scandals of 1923"

81654-1 Col 117-D MAR. 27, 1924 BIG BOY(Milton Ager)
81655-2 117-D MAR. 27, 1924 SOMEDAY SWEETHEART(John C. Spikes and Benjamin Spikes)

Comedienne - Orch. Accomp.
81796-3 Col 151-D MAY 28, 1924 I CAN'T GET THE ONE I WANT(Lou Handman)
81797-4 151-D MAY 28, 1924 HARD HEARTED HANNAH (Yellen, Bigelow and Bates)

140132-1 Co 246-D NOV. 11, 1924 ANY WAY THE WIND BLOWS(James F. Hanley and Henry Creamer)
140133-3 246-D NOV. 11, 1924 I WANT TO SEE MY TENNESSEE(Milton Ager and Jack Yellen)

Vocal Phil Phillips at the Piano (Ha - HARMONY)
142732-1 Ha 268-H OCT. 5, 1926 HOW COULD RED RIDING HOOD?(Randolph)
142733-3 268-H OCT. 5, 1926 IT TAKES A GOOD WOMAN(To Keep A Good Man At Home)

142879-2 Ha 294-H OCT. 27, 1926 PRETTY LITTLE THING(Tobias, Rose and Dubin)
142880-2 294-H OCT. 27, 1926 RAGS(Kahal, Fain, Silver and Richman)
(accompaniment?)

W44085 Ha 411-H MAY 4, 1927 I HAVEN'T TOLD HER - SHE HASN'T TOLD ME(But We Know It Just The Same)()
W44086 411-H MAY 4, 1927 FIFTY MILLION FRENCHMEN CAN'T BE WRONG()
above from Columbia files

Vocal Phil Phillips At The Piano Also on Diva 2449-G 'Takes' unknown
144420-3 Ha 449-H JULY 1, 1927 MAGNOLIA(DeSylva, Brown, Henderson)
14442-1 449-H JULY 1, 1927 I AIN'T THAT KIND OF BABY(Fain, Kahal and Britt)

Vocal - Accomp by The University Six Also on Diva 2581-G 'Takes' unknown
145569-2 Ha 581-H JAN. 24, 1928 THE GRASS GROWS GREENER('Way Down Home)(Dougherty and Yellen)
145570-3 581-H JAN. 24, 1928 LET A SMILE BE YOUR UMBRELLA ON A RAINY DAY(Fain, Kahal and Wheeler)

DATES IN THE EARLY PERIOD ARE APPROXIMATE. SOME MAY BE EXACT. ALL DISCS, UNLESS OTHERWISE INDICATED, HAVE BEEN PERSONALLY EXAMINED AND CROSS-CHECKED AGAINST THE COLUMBIA FILES.

WE WOULD SUSPECT THAT ENGLISH COUNTERPARTS OF MISS KAY'S RECORDINGS WOULD BE FOUND ON ENGLISH COLUMBIA.

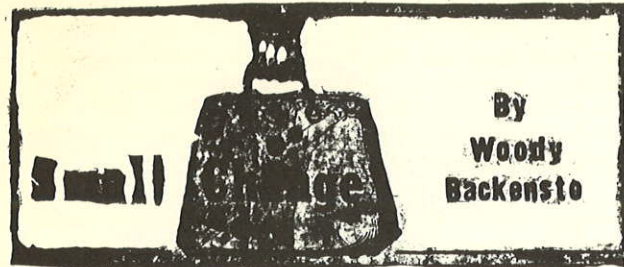
reminiscing in **TEMPO** by Frank Kelly

"WHERE ARE THEY ?? "

TED FLORITA recently retired from the band biz to his Scottsdale, Ariz. home where he'll write an occasional song like he did years ago. PAUL WHITEMAN is still around (home base is New Hope, Pa.) and currently a rabid sports race car buff (takes a 130 mph spin when his family isn't looking) takes in all the Summer & Winter sports car races - is dir. of the Daytona Beach, Fla. sports car track. ALLEN EAGER, who was a rather prominent hot tenor during the bop era--and also blew with bands of Bobby Shewood, Sonny Dunham, T. Dorsey, Johnny Bothwell, Shorty Sherock, Buddy Rich, etc. nowadays is a stock car racer in Fla. & Nassau. Makes his home in Nassau, B.W.I. with his rich N. Y. wife. HORACE HEIDT, nowadays is retired from band leading, and is a Van Nuys, Cal. realtor-recently wed Mrs. Dorothy Brown, A.N. H'wood, Cal. interior decorator. Sharp pops singer HELEN MERRILL (ex-wife of hot clary Aaron Sachs) away from the U.S. for almost four years--signed with an outfit called "Personality Productions" and will split her engagements between Europe and

the USA. JIMMY TYSON, the bigband mgr. who guided TOMMY DORSEY in the 40s, is back on top and swinging again--but this time promoting art instead of jazz (not that jazz can't be art). Jimmy's gimmick is taking an art gallery on the road with one nite stands and all the hoopla he employed on band tours. WARD WILSON, the old NYC radio engineer years before TV was commercial -- who graduated to mimicking the radio stars he monitored to radio quiz panels--sports casting, acting, etc., nowadays a TV jack of all trades in Palm Beach, Fla. TOMMY BENFORD, drummer of International renown who has spent the past ten years playing in London, Paris, & Rome, has returned home and now setting solid beats for EDMUND HALL's Hot combo at EDDIE CONDON'S NYC club. Remember DOLLY DAWN with her DAWN PATROL over the MBS network--on records with her late adopted father & later husband--GEORGE HALL's band? Today DOLLY's back in NYC and is featured singer at the Greenwich Village "Bon Soir" club. Ex child film star FREDDIE BARTHOLOMEW nowadays is an account exec with BENTON & BOWLES--adv. agency. Whatever happened to EDDIE WEBER, who used to be in charge of radio's moneymaker "Can You TOP THIS?" EDDIE who pounded piano for EVA TANGUAY, NORA BAYES, FANNY BRICE & others whose names are monuments to the fabulous past, has been mus. dir. show biz' famed SAINTS & SINNERS Club for some years. But "civilians" can dig WEBER tickling the ivories each Monday at NYC's Sheraton Motor Inn Pub. SONNY TUFTS, who played piano & drums during his student days at Yale University when not booking college bands--has finally found himself, and back in Hollywood doing film & TV acting stints.

(CONTINUED ON PAGE 14)



HOWARD LANIN

Some of the mysteries surrounding Victor 19797 by HOWARD LANIN'S BEN FRANKLIN HOTEL ORCHESTRA appear to be coming to light. Older discographies listed this item as "featuring Red Nichols". Although the horn work sounded very much like Nichols, I always doubted this because Red claimed he never recorded with HOWARD LANIN. After all, there was a Howard Lanin who had an orchestra at the Ben Franklin Hotel in Philadelphia back in the twenties. Brian Rust included this record in his recent "Jazz Records" complete with recording date and instrumentation, but with personnel unknown.

Joe Rushton, extraordinary bass saxophonist mainstay and foundation of the Nichols' Pennies since 1947, and student of the Rollini-Bix-Nichols era reported that Vi 19797 definitely featured Red Nichols. This called for further investigation. Brad McCuen of RCA was kind enough to check the Victor files and unveiled two important points. First, the actual director of this session was SAM Lanin; second, the recording was made in a Camden church.

Nichols made hundreds of recordings for Sam Lanin and many still require documentation. Red also remembers going to Camden, N.J. for one or two recording sessions. He could not recall further details except that he thought one was made in a church. Because of these bits of information we now list Red Nichols on the following:

HOWARD LANIN'S BEN FRANKLIN HOTEL ORCHESTRA -

Sam Lanin, Director

September 29, 1925 - recorded in Camden, N.J. church

Instrumentation: 2 cornets, tb, 3 saxes, bjo, tuba, p.

BVE-33433-2 Vi 19797-A Melancholy Lou* - also HMV B5047, HMV 6 (Spanish)

BVE-33434-5 Vi 19797-B Don't Wake Me Up, Let Me Dream**

* Takes 1 and 4 were destroyed and take 3 held for 30 days

** Takes 1, 2, and 3 were destroyed and take 4 held for 30 days.

Before this session the Victor files show three more listings for HOWARD LANIN. There are significant differences to be noted, however. Details presented below show that JOE Lanin was the director; the instrumentation is the same except the drums are omitted. They were recorded on the "5th Floor" which we assume was in New York City.

HOWARD LANIN'S BENJAMIN FRANKLIN HOTEL ORCHESTRA -

Joe Lanin, Director

March 28, 1925 - New York City

BVE-32189 That's My Girl

BVE-32190 Isn't She The Sweetest Thing

For both tunes, takes 1 and 3 were destroyed. Take 2 was held conditionally but there is no indication these were ever issued.

BVE-32512-4 Vi 19652-A When I Think of You -

takes 1, 2, 3 destroyed

BVE-32513-4 Vi 19652-A Lady of the Nile -

takes 1, 2, and 5 destroyed and take 3 held conditionally.

HOWARD LANIN'S BEN FRANKLIN DANCE ORCHESTRA -

Joe Lanin, Director

June 26, 1925 - New York City

BVE-32743-2 Vi 19711-B On a Night Like This -

also HMV B5070*

BVE-32744-4 Vi 19711-A When Eyes of Blue Are Fooling You**

* Takes 1 and 4 destroyed; take 3 held for 30 days

** Takes 1, 2, and 5 destroyed; take 3 held for 30 days

Ray Smith played 1/4/63 Love'll be Sweet by Benj. Frank. Hotel Dance Orch. on Perfect which is identical to mine on Oriole 1668 by University Boys.

On Victor 19711 the horn man demonstrated earmarks of Red Nichols, but until additional information is uncovered we shall list this as a doubtful Nichols item. Readers are urged to send in additional comments on these sessions.



MORE RESEARCH, WOODY!

A number of years ago Mike Zacc and LK had the good fortune to show the above photo to drummer, Chauncey Morehouse and we were rewarded with the following personnel.

Top row from l to r: Al Davidson, violin; Tex ?, trumpet; Lee

Hardesty, sax; Russell Deppe, banjo; and ?

Front row from l to r: Johnny O'Donnell, clarinet; ? Tranchitelli

sax; ?; ?; Chauncey Morehouse, drums and

Joe Lanin, piano.

Seated on floor: Willie Lanin, piano.

Seated in chair: Howard Lanin, leader.

Photo was taken in 1925. Chauncey recalled being with the band at this time and recording with same. Perhaps this data will dovetail with your information, Woody!!

RIM CHIPS



"You and your lousy 'let them hear the records' policy."



Brother Collectors prepare yourselves for we are about to take another dark and daring journey into the mysterious land of Solo-ville. We must all try and find our thinking caps so we can concentrate on who is playing the solos on all the following recordings which come from my humble collection. So let us not waste one precious minute and let's hope we have as successful a trip as the last one.

"Who's Yehoodi" Jerry Colonna acc. by Fud and his Fuddy Bears (Columbia 35512), there is a tenor solo which could be Fud Livingston himself. Any ideas anyone?? Who is the clary and piano acc. Ella Fitzgerald on "Someone Like You" (Decca 25462) How about the tenor and clarinet on "Swing Fever" by Mal Hallet Orch. (Vocalion 3256)?? The reverse is "Mary Lou" which has clary, muted tpt. tenor and piano. For all the Jan Savitt fans I have the following information, the trumpet on "El Rancho Grande" (Decca 2771) is Johnny Austin and the drummer on "Shabby Old Cabby" (Decca 2600) is Buddy Schutz who later joined Jimmy Dorsey. "Rose of the Rio Grande" (Decca 3945) has Al Leopold on trombone, Johnny Austin on trumpet and Fran Ludwig on tenor. The piano is I think "Tiger" Jack Pleis. This was Fran Ludwig's first record date. Anyone know the tenorman on "Bermuda Buggy ride" by Al Donahue (Decca 989) while the reverse is "I Want the Whole World to Love You" which has solos by muted trumpet and either a flute or clarinet, I can't tell. Also by Donahue is "Moon Love/To You" (Vocalion 4888) with Paula Kelly singing on both sides. There is a clarinet solo on both sides which sounds like the same guy doing both of them. Any idea who he is?? Drummer Buddy Rich had his own band for a while and made some real swinging discs like "Dateless Brown" (Mercury 3001) which features tpt-tenor-trb-and piano. "Quiet Riot" (Mercury 3017) features a hot tenor chorus and also drums by the King himself. Any help as to the soloists on any of these?? There is a muted tpt. and piano on "Red Sails in the Sunset" and a muted tpt. on "Georgia Rocking Chair" by Hank Biagini on Perfect 5-11-12). Anyone know who they are?? Blue Rain/Moon Ray by the Terry Snyder Trio (Varsity 8111) has Vibes-Bass and Guitar. The vibes I know are by Terry Snyder (who recently passed away) but does anyone know who the bass and guitar are?? Who is the alto on "With A Twist of the Wrist" by Al Donahue (Okeh 6012) while the reverse is "Keep an Eye on Your Heart" which features alto and trumpet. Then there is "The Blue Jump" (Okeh 5828) which has tpt. -tenor and piano backed by "Burning the Midnight Oil" where the trumpet and tenor are heard. Any idea on any of these Al Donahue records??

Next we have "Alexander's Back in Town" a Jerry Sears Session which has a Peg LaCentra vocal. The soloists are tpt. (Pee Wee Erwin) and clary-tenor-trombone and a bit of guitar. Any help on this Bluebird (10021)?? The reverse is "Noodlin" on which Peg also sings and has a tenor, piano and Pee Wee's horn. How about the following Chick Bullocks' "East of the Sun" (Me 350902) which has trb. and muted trumpet?? The reverse is "I'll Never Say Never Again Again" which features tpt. guitar, violin and muted trumpet. How about "I'll see You in my Dreams" (Vo 4583) which has piano and trb. The reverse is "I Used to Love You" which has piano and muted tpt. Next is "You Don't Know How Much You Can Suffer" (Vo 4682) which features a trb. How about "My Gal Sal" (Vo 4244) which has growltpt. and trb. Then we have "Melancholy Baby" (Vo 4402) which has muted tpt., bass clary??, violin. -The back is "Somebody Loves Me" which has muted trumpet and trombone. I have many more of Chick Bullock which I will list in a future column. His records are sparsely listed anywhere, yet they all contain some of the great musicians of the late 20's and thirties, and some great solos. Pee Wee Erwin told me that he made many of the dates and I know that Bunny,

Per Rust's A.D.B.D. this is listed under Harry Reser. mX. 8221, and on Banner, etc., but Oriole 1668 omitted. (another mX. in wax as well)

Artie Shaw, Sterling Bose, Joe Venuti, Tony Parenti, Chauncey Morehouse, Stan King and the Dorseys can be found on some of his recordings. Incidentally, speaking of Bullock, does anyone know where he is today?? Is he still living, retired or what? The same goes for Harold "Scrappy" Lambert who also made many records in his day, whatever became of him??

I sent George Thow a tape containing the two takes of "Sweet Georgia Brown" date which has Bing Crosby with orch. acc. plus some Bunny Berigan things, Charlie Teagarden with Jimmy Dorsey and some Dorsey Bros. which George was a part of. He replied in a recent letter and had this to say: "Needless to say I was delighted with the entire tape. I had never heard the "B" master of the Crosby date and it was quite a kick. Some of the Dorsey Bros. stuff I had completely forgotten. Enjoyed all the things by Bunny and was thrilled with the Charlie T. stuff. As you say, our association goes back quite a long time and he is and always has been to me just about the head man, and has never received the recognition he deserves. Now to clarify a few things: (1) The saxophone on the "Sweet Georgia Brown" was not alto, but tenor and was played by Saxie Mansfield. (2) The trombone on the date was definitely Jack Jenny, Sonny Lee joined the Jones band late in 1933 (3) the only recording I had done prior to joining Jones was with a band at Harvard (The Gold Coast Orchestra) around 1926 or 1927. We made four sides for the old Perfect Co. The equipment was faulty and the sides were never released except for the individual pressings made for the guys in the band. Don't even recall the names of the tunes. (4) Regarding the Dorsey Bros. dates, I did all the dates from June 1934 until they split up in June or July of 1935. However, I missed about two dates due to an infected lip. Charlie Spivak has been added to the band to bolster the brass for the floor show at the Palais Royale and it is my recollection that he subbed for me on some of these sides. I'm quite sure it is Charlie on the Dec. 21st and Dec. 28th dates, and I believe we used two trumpets on the Jan. 4th date. I doubt that Jerry Neary was on any of these dates. (HD lists George Thow or Jerry Neary tpts.) As I told you my daughter absconded with what few oldies I had in that category so I wouldn't mind having dupes of some of them like "Milenberg Joys" "Honeysuckle Rose" "I've Got Your Number" by the Dorsey Bros. I did a session for Brunswick here in Hollywood in 1937 under the title "Bill Harty Presents George Van Eps" and among the tunes were "Squatting at the Grotto" "Varsity Drag" and two others. Have never been able to locate these." (Have any of you out there any of these and if so, I'll gladly accept a tape of them to send on to George in appreciation for sending me this wonderful information. Naturally, I will pay for the tape and postage etc.

That's about it for now and once again let me say thanks to all of you who have deluged me with letters and am happy to see my column meet with your approval.

ED. NOTE: Regarding George Thow and the "Gold Coast Orchestra" - In an ancient issue of RR, back in October 1955 we had the following on page 21:

GOLD COAST ORCHESTRA - Issued or Unissued!!

A recording session was made by a Boston band known as the Gold Coast Orchestra for the Pathe-Perfect organization about 1925-1926, so reports Dr. Roy Lamson of Williams College, Vt. Lamson, who was a participating musician, believed that the recording titles were never issued. Personnel for the recordings were:

George Thow - trumpet (later to be associated with the Dorsey Bros.) Roy Lamson - alto and Clarinet. (he recalls taking a half chorus clarinet solo on one of the sides); Johnny Green - Alto (this is the same 'Green' who today is one of Hollywood's most successful studio band conductors); Charles Henderson - pianist.

Other instrumentation consisted of trombone, two other reeds, banjo and sousaphone? ... Lamson could not recall the names of the recorded tunes however he does recall that two sides were waxed.

SEND ALL QUERIES etc. to MIKE ZACCAGNINO
419 TENTH AVENUE NEW YORK CITY NEW YORK.

Ed Kirkeby's
California Ramblers

by Woody Backensto
and
Perry Armagnac

(EDISON) - Part 5
continued from Issue 55

January 7, 1929 - ERMINE CALLOWAY (vo)
Ed Kirkeby (leader); Angie Rattiner (tp); Ted Raph (tb); Bud Wagner (reeds)
Larry Kosky, _____ McGarvey (vi); Chauncey Gray (p); Tom Fellini (g);
Nick Pisani (b) Stan King (dm).

18989-A, B, C remade 1/19/29 Good Little Bad Little You
N680-A&B rej remade 1/19/29 Good Little Bad Little You

January 7, 1929 - 7 BLUE BABIES (same personnel as above)
18990-A, B, C- unissued It's A Precious Little Thing Called Love
N681-A, B, C- rejected It's A Precious Little Thing Called Love

January 11, 1929 - CALIFORNIA RAMBLERS
Ed Kirkeby (leader); Frank Cush, Angie Rattiner (tp); Ted Raph (tb); Carl
Orech, Hyman "Herman" Wolfson, Harold Marcus (reeds); Al Duffy (vi);
Chauncey Gray (p); Tom Fellini (g); Al Weber (b); Stan King (dm).
19005-A, B, C Ed 52506 Sweethearts on Parade
N-696-A unissued Sweethearts on Parade
16585 Ed 5663 Sweethearts on Parade

19006-A, B, C Ed 52506 I'll Never Ask For More-Scanlan (vo)
N-697-A rejected I'll Never Ask For More- "
16590 Ed 5664 I'll Never Ask For More- "

January 14, 1929 - JACK DALTON (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Angie Rattiner (tp); Miff Mole (tb); Carl Orch (reeds);
Chauncey Gray (p); Tom Fellini (g); Herb Weil (dm).
18954-F, G, H Ed 52508 I Love To Bumpity Bump (on a Bumpy
Road with You) - actually Jack Kaufman
" " " " " " (vo)

N-645 F, G rejected
19007-A, B, C Ed 52516 Where Did You Get That Name
N-698-A rejected " " " " " "

January 18, 1929
Ed Kirkeby (leader); Frank Cush, Phil Napoleon (tp); Miff Mole (tb); Carl
Orech, Sam Ruby, Harold Marcus (reeds); Al Duffy (vi); Chauncey Gray (p);
Tom Fellini (g); Ward Lay (b).
19019-A, B, C Ed 52513 Button Up Your Overcoat-Jack Parker(vo)
N-710-A(OK), B. Ed 11035 " " " " " "
16621 Ed 5704 " " " " " "
19020-A, B, C Ed 52513 I Want to Be Bad-Jack Parker (vo)
N-711-A, B, C Ed 11035 " " " " " "

January 19, 1929 - ERMINE CALLOWAY (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Angie Rattiner (tp); Miff Mole (tb); Carl Orch (reeds);
Al Duffy, Larry Kosky, _____ Dickson (vi); Chauncey Gray (p); Tom Fellini
(g); Stan King (dm).

18986-F, G, H Ed 52519 Is There Anything Wrong In That?
N-677-F, G, H rejected " " " " " "
16584 Ed 5661 " " " " " "
18989-F, G, H Ed 52519 Good Little Bad Little You
N-680-F, G rejected " " " " " "

January 22, 1929 - BILLY MURRAY (vo) with MERRY MELODY MEN
Remake of January 5, 1929 date with same personnel.
18987-F, G, H Ed 52518 A Gay Caballero
N-678-F, G rejected " " " " " "
18988-F, G, H Ed 52518 Ever Since The Movies Learned To Talk
N-679-F, G rejected " " " " " "

February 15, 1929 - JACK DALTON (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Angie Rattiner (tp); Miff Mole (tb); Carl Orch (reeds);
Chauncey Gray (p); Tom Fellini (g); Stan King (dm).
19052-A, B Ed 52528 Heaven Help a Sailor on a Night Like This
N-743 B rejected " " " " " "
19053 A, B Ed 52528 Outside " " " " " "
N-744-A, B, C (rej) unissued " " " " " "
- Jack Dalton is actually Jack Kaufman

16635 Ed 5718 Heaven Help a Sailor on a Night Like This

February 19, 1929
Ed Kirkeby (leader); Angie Rattiner, Fred Van Eps, Jr. (tp); Carl Loeffler (tb)
Carel Orch, Sam Ruby, Arthur Rollini, Pete Pumiglio (reeds); Al Duffy (vi);
Chauncey Gray (p); Tom Fellini (g); Stan King (dm).
19054-A, B Ed 52535 Guess Who
N-745-B rejected " " " " " "
We have assumed that "Rollini" marked in the payroll book was Arthur rather
than Adrian who was probably out of the country at this time.

(TO BE CONTINUED)

HENDERSONIA
Walter C. Allen

In his discography of Bessie Smith some years ago, George
Avakian stated that only one alternate take of hers had ever been
issued, that being MUDDY WATER. But within the last four or
five years, FOUR additional second masters of Bessie Smith have
been discovered: SOFT PEDAL BLUES, by Perry Armagnac; YEL-
LOW DOG BLUES and NASHVILLE WOMEN'S BLUES, by Jeff
Tarrer of Atlanta; and CARELESS LOVE BLUES by myself. In ad-
dition, Russ Connor found an alternate of Maggie Jones' CHEATIN'
ON ME. All of these alternates have accompaniments by Fletcher
Henderson units.

This prompted a search in the Columbia files (courtesy of
Frank Driggs) to see what the original matrix cards showed. As
it happens, the cards do not specifically state which takes were
released, but do show whether a given take was 'Rejected' or
'OK' (i.e. approved for release.) In many cases, two different
takes were 'OK' but one was always marked '1st Choice' and the
other '2nd Choice.' In most, BUT NOT ALL cases, the known
issued takes were the ones marked 'OK', generally the First
Choice. Some '2nd Choice' takes are known, and these seem to
be the rarer pressings of a given issue, indicating that only a few
copies were pressed from the less desirable take. But in at least
three known cases, a Henderson take marked 'Rejected' was
definitely issued!

Here are the Henderson accompaniments to Bessie Smith from
the period in which the known or possible alternates occur.
Listed are the matrix number, tune title, takes recorded and
their disposition (R - Rejected; F - First Choice; S - Second
Choice), and those takes KNOWN to have been issued in the last
column. For the present, I am listing only those titles with two
takes OK'd or released. The rarer take, from my experience, is
marked with an asterisk. (*)

140166	Woman's Trouble Blues	1 to 4 R; 5S; 6 F	6
140167	Love Me Daddy Blues	1 to 4 R; 5F; 6 S	5
140241	The St. Louis Blues	1 F; 2 R; 3 S.	1
140250	Cold In Hand Blues	1 S; 2 F.	2
140251	You've Been in A Good Ole Wagon	1F; 2 S; 3 R	1
140586	The Yellow Dog Blues	1 S; 2 F; 3 R	1(*), 2
140601	Soft Pedal Blues	1 R; 2 OK	1(*), 2.
140625	Nashville Women's Blues	1 R; 2 F; 3 S	2, 3(*)
140626	Careless Love Blues	1 F; 2 S.	1, 2(*)
140629	J.C. Holmes Blues	1 S; 2 F.	2
140630	I Ain't Goin' Play 2 Fiddle	1 F; 2 S	1
141293	Red Mountain Blues	1 R; 2 F; 3 S.	2
141819	Jazzbo Brown from Memphis Town	1 S; 2 F; 3 R	2
141820	The Gin House Blues	1 R; 2 S; 3 F.	3
142146	Money Blues	1 S; 2 R; 3 F.	3
142147	Baby Doll	1 S; 2 F.	2
142148	Hard Drivin' Papa	1 S; 2 R; 3 F.	3
142874	Hard Time Blues	1 R; 2 F; 3 S.	2
142875	Honey Man Blues	1 R; 2 S; 3 F	3
142876	One and Two Blues	1 R; 2 F; 3 S.	2
142878	Young Woman's Blues	1 R; 2 S; 3 F.	3
143567	After You've Gone	1 R; 2 F; 3 S.	2
143568	Alexander's Ragtime Bd.	1 F; 2 R; 3 R; 4 S.	1
143569	Muddy Water	1 R; 2 F; 3 S.	2, 1(?)
(Paul Oliver says #1 is the issued alternate; can anyone confirm?)			
143570	There'd Be a Hot Time	1 S; 2 F; 3 R.	2
143575	Trombone Cholly	1 R; 2 S; 3 F.	3
143576	Send Me to the Lectric Chair	1 S; 2 F; 3 R.	2
143583	Them's Graveyard Words	1 R; 2 F; 3 S.	2
143584	Hot Springs Blues	1 S; 2 F; 3 R	2
144918	Dyin' By The Hour	1 F; 2 S; 3 R.	1
144919	Foolish Man Blues	1 S; 2 R; 3 F.	3

I hope that you will be prompted to look over your collection
for any of these items (keeping in mind that the 'takes' on dub
masters, such as on some of the Parlophones, are not necessarily
the same as the true takes on master pressings) and see if you have
a take which is different from those known so far. Two of the
known alternates are Louis Armstrong items, so several others
may exist as well! In future issues, I will deal with the accom-
paniments to other singers by Fletcher Henderson units and with
the Henderson band titles for Columbia family labels, in this
same fashion. Let me hear from you at P. O. Box 501, Stanhope,
New Jersey.

BLUES IN REVIEW
* * * * *
by Barry Hansen

JIMMY REED - Vee Jay 509
63-3067 SHAME, SHAME, SHAME (Jimmy Reed)
63-3069 THERE'LL BE A DAY (Jimmy Reed)

Vocals with harmonica, el. guitars, el. bass & drums.

Jimmy Reed, who has experimented with vocal groups and such
tripe on several recent discs, makes a happy return to his old
down-home style on this effort, and the public has shown unusual
discretion by making it Reed's fastest-selling single in some time.
SHAME is as intense and hard-driving as anything he has ever
done; the flip is less exceptional but still quite successful.
Limited as he is, Reed has an uncanny way of producing compel-
ling music, record after record, when left to himself.

LITTLE WALTER - Checker 1043
U-12168 UP THE LINE (W. Jacobs & W. Dixon) - 1
U-12171 SOUTHERN FEELING (W. Dixon & B. Emerson) - 2

Vocal (-1 only) with harp, saxes, piano, organ (-2), el. guitar
(-2), bass & drums.

UP THE LINE makes for interesting comparison to a 1955 Little
Walter disc, I GOT TO GO (#817). Both are uptempo songs on the
same theme. On the earlier disc Walter sings in a gripping,
high and clear voice, and plays several choruses of all-out harp,
combining with a superb drummer for a very exciting record.
UP THE LINE is a fair enough song, but Walter's performance is
sadly inferior to his earlier work. The strength and clarity of his
voice is gone, and the singing is weak and straining. The har-
monica style is recognizable, but Walter's chorus is quite
unrelated either to the tune or to the honking baritone saxes
which do their best to lend excitement to the date. The reverse
is a pleasant little dance number on which the large band carries
the ball most of the way, with Walter's harp lending flavor rather
than substance.

SONNY BOY WILLIAMSON - Checker 1036, Pye 7N 25191
U-12114 B.Y.E B.Y.E BIRD (Dixon-Williamson)
U-12115 HELP ME (Williamson-Bass) -1
Vocals with harp, guitar (electric on-1), organ, drums.

The continually evolving Chicago style has given rise to such
a host of banalities that one is tempted to give up on it altogether.
Once in a while, however, there is a record in the modern style
in which everything seems to jell, a record which in a flash
makes the whole development seem natural if not inevitable.
Sonny Boy's HELP ME is such a disc. It is modern all around,
electric organ and all, but the elements of great blues are present
in force: a superb piece of material, with Sonny Boy's voice (the
most thrilling since Estes) at its best, complemented by his
beautiful harp work. The organ is just right; a piano would ruin
everything. The flip, with only a brief vocal, is a harp show-
piece with fine organ counterpoint. This is very likely the best
blues single in several years; its current British release should be
warmly welcomed.

- AT MANHATTAN CENTER - 34th STREET AND 8TH AVENUE -
"COUNTRY FOLK ON BROADWAY" SUNDAY- NOVEMBER 24, 1963 TWO SHOWS : 2:30 and 8 PM
SPONSORED BY THE MUSICIANS AID SOCIETY. ALL PROCEEDS TO GO TO THE AGED AND NEEDY MUSICIANS
Tickets: Main Floor - \$3.00; Balcony - \$2.50; Students - \$1.50.
Tickets available - Melody Lane Record Ranch, 1799 Hempstead Turnpike, Elmont L.I.

Copa Club, Secaucus, New Jersey
Fay Ward Shop, 306 West 48th Street, New York New York
Musicians Aid Society, 1697 Broadway, New York N.Y. - JU 2-7888
STARS TO APPEAR: Ernest Tubb, Cal Smith, Jack Drake, Buddy Charleton, Jack Henry Green,
Lefty Frizzell, Hank Williams, Jr., Wilma Lee, Stoney Cooper, Billy Byrd, Patti White, Peanut
Montgomery, George McCormick, Billy Moore, Jean Shepard, Mrs. Hank Williams, Shorty and Smokey
Warren, The entire Copa Club Revue

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

EARLIEST RECORDED BLUES?

A letter written by Levi H. Bancroft on October 20, 1884
while he was a student at the University of Wisconsin is quoted
in the November 1962 THEN AND NOW, a magazine published
by the Wisconsin Historical Society: "My dear Father and Mother
-- I don't like to ask for money and it gives me the blues so I
can't study for a couple of days whenever I think how much it
costs and how little my parents can afford to keep me here. ---"

MORE

In the mid-40's I lived with pianist Jack Gardner and suitcase
rhythmist Josh Billings just off Mich Boul on Ontario. Gardner
immortalized the place in his recording ONTARIO BARRELHOUSE.
and in many other ways.

Billings told me about a recording date which he had made
with Condon and McKenzie which he assumed had not been issued
because he had not encountered the record. However, I found
the record for him, the INDIANA/FIREHOUSE on Co 1946. Josh
could not then recall the name of the violinist who was the fourth
member of the group.

Interviewing Bruce Yantis a few years ago, he informed me
that he had recorded with McKenzie and Condon and Billings, and
sure enough, it was the same item. This was the only hot record-
ing Yantis ever made. However, he played with and recorded
commercial material (now apparently completely forgotten in
title or other detail) for Smith Ballew (1928-31 and 1933-34),
Meyer Davis, Will Osborne (1931-33) and Freddie Martin (1935-36).

Yantis believes that Teagarden had been invited to participate
on the McKenzie-Condon date mentioned, and recording was
held up for an hour awaiting Tea, who didn't show. Yantis
recalled that the date was so casual that he was called an hour or
two before recording time.

GOLDKETTE CORRECTION

Art Gronwall who arranged for and played piano for Gene
Goldkette during the leader's Chicago Period, supplies the follow-
ing corrections: Art's name is spelled Gronwall.

On THAT'S MY WAY OF FORGETTING YOU, Vi 21590,
the tenor sax solo is by Dale Skinner. The personnel for this
record was substantially as given for the June 26, 1928
Goldkette recording date in Jazz Records, Second Ed. How-
ever, there were no McKinney men in the band as suggested
in the same source. Bose, trumpet, not Bix.

LOVING YOU YOU LIKE YOU DO, which has not been issued
was arranged by Gronwall and in accordance with a suggestion
from Goldkette, Art wrote in a piano solo for himself.

The Goldkette band frequently featured Gronwall's arrangement
of Bix' IN A MIST. Art and Bix worked together in Charlie
Straight's band at the Rendezvous at Broadway, Clark and Diversy,
Chicago.

BENNY GOODMAN (45 RPMs CONTINUED)
 2875 LETS DANCE/WOODSIDE (DJ) CAP 2043 \$1.
 2876 GOODBYE/FINEROMANCE (DJ) CO440625 \$1.
 2877 WOLVERINE/U RIGHT CO 4PE10 \$1
 2878 SING SING, PICARIE VI EPAT412 \$1.50
 2879 STOMP AVOY, MOONGLOW, ANGELSSING,
 GOODBYE, ONE O'CLOCK (2) EPSV1afbl099 \$2
 REX HALE RYTHM MASTERS on RYTHM label
 2880 DARN DEM BONES/MAMA'S HOUSE 303
 SLIM HARPO - LowDownHomeBl \$1.95
 2881 ONE MORE DAY/ULL BE EXCELLO 2162
 COLEMAN HAWKINS, with Don Redman Ork
 2882 BLACKVELVET/GIRL FRI GOLD CHEST
 SCREAMIN JAYHAWKINS-Real Gone Blues wail
 2883 NOT ANYMORE/BAPTIZE APOLLO 528 \$1
 2884 WELL I TRIED/ALLOF LIFEWING 90005 \$1
 CYRIL HAYNES-fine Piano GOLDEN CREST
 2885 SOUVENIR/SOPHIS JUMP (DJ) 506
 J.C. HEARD on ARGO
 2886 BLUES 4 SALE/FOR YOU 5308 \$1
 WOODY HERMAN on PHILLIPS
 2887 ROSE ROOM/SWING LOW 40003
 EARL HINES-COUNT BASIE (EP) EMARCY \$1.25.
 2888 LEASTER LEAP Seto, BLUE MOON Seto 16036
 JOE HINTON on BACK BEAT label
 2889 WILL U/PRETTY LITTLE MAMA 526
 JOHN LEE HOOKER on VEE JAY \$1 min.
 2890 I'M IN THE MOOD/MAUDIE 308
 2891 TENNESSEE BL/BOOGIEHILL 319
 2892 CRAWLIN KING SNAKE/HOBO BL 331
 LIGHTNING HOPKINS \$1 min
 2893 I'M ACHIN/LET'S MOVE HERALD 542
 2894 FLASHLITIN/CHANGE WAYS 547
 2895 HELLO CENTRAL/MAD AS SHAD 5011
 HOWLING WOLF on CHES \$1.00 min
 2896 CHANGE MY WAY/I'M LEAVIN 1712
 2897 IVE BEEN ABUSED/AIRPLANEMAN 1735
 HELEN HUMES with Benny Carter on TEMPORARY
 2898 BILL BAILEY/SAINTS 045-366
 PEEWEE HUNT on CAPITOL
 2899 FIVE FT 2, MOONGLOW, OGA, BROWN
 2900 HELP WALKIN ALONG (DJ) F2912
 2901 ITS NEVER TOO LATE/ F3004 (DJ)
 2902 BUMP T BUMP/ROLL MISS, F3061 (DJ)
 2903 PETUNIA PATCH/VANESSA F3251
 DICK HYMAN on MGM (DJ copies) Piano Show
 2904 ROLLIN BOOGIE/SMILING K12258
 2905 YANCEY SPECIAL (Harpsichord K12343)
 MAHALIA JACKSON \$1 min
 2906 GOIN TO TELL GOD/WALKED APOLLO 291
 2907 LORD PRAYER (DJ) PRECIOUS LCO 440753
 2908 HAV U ANY RIVERS/FORTUNE 441258
 AHMAD JAMAL on ARGO
 2909 AHMAD BLUES/LETS FALL (DJ) 5328
 2910 TANGERINES/LESERITUS 5337
 HARRY JAMES
 2911 LIMEHOUSE BL/VERY THOUGHT 00438729
 2912 ONE O'CLOCK JUMP/20 O'CLOCK CO450001
 2913 SHE GOT TO GO/BLUE BAIAMGM12776
 2914 BALLAD BEATNIKS/BLUESMANHAT 13798
 JAZZ COMBO (Manne, Mulligan, Farmer, Shank)
 2915 I WANT TO LIVE/NITE GOWN UNITED (DJ)
 BUDDY JOHNSON ORK
 2916 BRING IT HOME/BRING MER 70912
 2917 TUKE NO. 1 DONT FAIL ROULET 4134 (DJ)
 2918 BUDDY'S BOOGIE/DEARLY WING 90074
 LOUIS JORDAN
 2919 CHOOBOOGIE/US CHICKEN MER 1023
 DANNY KAYE speaks to for
 2920 FEDERATION JEWISH PHILANTHROPIES
 STUBBY KAYE does on SUNSET
 2921 ST. JAMES INF/GREEN LITE 2019
 B B KING sings Blues on KENT
 2922 MEAN OL FRISCO/SUGAR MAMA 329 \$1
 ELSA LANCHESTER sings-Remarks by
 CHARLES LAUGHTON \$1.25-HIFIRECORD
 2923 FIGI FANNY, MAY BE LIFE to 405 -
 J.B. LENOIR-fine blues \$1.25
 2924 SHE DONT KNOW/DADDY TALK CHECK 901
 2925 LOU ELLA/BACK DOOR SHAD 5012
 LAZY LESTER-fine blues EXCELLO \$1.25
 2926 LATE IN EVENING/I LUV 2166
 RAMSEY LEWIS TRIO on ARGO (DJ) copies
 2927 IRACY BL/DELLILAH 5322
 2928 I LUV PARIS/SONG INDIA 5336
 SMILEY LEWIS fine blues \$1 on IMPERIAL
 2929 WHEN HEARTS COME ON 5372
 LIGHTNING SLIM-fine blues EXCELLO \$1.25
 2930 HOOBOO BL/MIGHTY CRAZY 2131
 LITTLE RICHARD on SPECIALITY \$1 min
 2931 HEY HEY/GOOD GOLLY, MOLLY 624
 2932 WONDERIN/LITE SILVAMOON 660
 LITTLE WALTER - Blues on CHECKER \$1
 2933 TAKE ME BACK/TOO LATE BRO 852
 2934 THE TODDLE/CONFESSION BL 890
 2935 ROCK BOTTOM/KEYHIMWAY 904

BEHIND THE COBWEBS (Contd.)

Mfg., Foundry Street, South Boston, Mass." This last smacks of the Grey Gull factory! We have never seen this address attached to Grey Gull's offices and wonder if they used the factory address to keep people from directly connecting Van Dyke with Grey Gull? Addresses for Grey Gull that we've seen include: 16 Macallen St., Boston, Mass. (TMW ads for Grey Gull and Radiex in TMW, October 1928 to March 1929. Credit is "Grey Gull Records, Inc., manufacturers of Radiex and Grey Gull Records."), 693 Tremont St., Boston, Mass. (TMW 1919 ads for Grey Gull.), 295 Huntington Ave., Boston 17, Mass. (TMW ads in 1920 for Grey Gull.) and 135 Dorchester Ave., Boston, Mass. (In an ad in Judge magazine, 1927, for Globe records "guaranteed to be recorded by Grey Gull" and "credited to Globe Record Co.).

The throwaway, labelled "Second December Release," is 1929 and gives no address or manufacturer's name. It does state "Sold in this city only by S. S. Kresge Co." In this dance series records up to Van Dyke 71799 are listed. It can be certain Van Dyke were issued in both 1929 and 1930. What can anyone add to these facts?

Plaza 5000 series: We again continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with 5376.

Contact us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine. We hope to have further Ajax data in the near future. We also hope to have the first Perfect Errata and Addenda shortly. Until next time.

PLAZA (continued)

5376-Tripping Along	-Imperial Dance 0	-Ba 1310
5377-Dancing Dan	-Original Memphis 5	-Ba 1292
5378-That Bran' New Gal O' Mine	-Original Memphis 5	-Ba 1309
5379-Song Of The Volga Boatmen	-Lucky Strike D.O.	-Ba 1303
5380-		
5381-Shake Your Feet	-Original Memphis 5	-Ba 1309
5382-Ain't You Ashamed	-Roseland Dance 0.	-Ba 1330
5383-If You'll Come Back	-Sam Lanin's 0.	-Ba 1308
5384-Song Of The Volga Boatmen	-Ferera's Hawaiian	-Ba 2108
5385-Senora	-Ferera's Hawaiian	-Ba 2108
5386-On The Old Lake Trail	-Roy Collins' 0	-Ba 1321
5387-When Lights Are Low	-Imperial Dance 0.	-Ba 1310
5388-Whose Izzy Is He (Is He Yours)	-Billy Jones	-Ba 1315
5389-Cover Me Up With The Sunshine-Jimmy Cannon	-Do 323	
5390-Mickey Donohue	-Dalhart & Smalle	-Ba 1315
5391-Say It With A Ukelele	-Sam Lanin's 0	-Ba 1304
5392-She Wouldn't Do What I Asked	-Six Black Diamonds	-Ba 1306
5393-The Wearing Of The Green	-James Clemons	-Or 329
5394-		

(TO BE CONTINUED)

COMING

WORKS ON JOE CANDULLO, THEME SONGS, LEO REISMAN, LEOPOLD STOKOWSKI, ANDY RUSSO, CROWN CATALOGUE, NOBLE SISSLE, JOE DAVIS, DUKE ELLINGTON, WILBUR SWEATMAN LOUIS METCALF DISCOG, PARAMOUNT RESEARCH, HANNAH SYKESTER and etc.

2936 CRAZY MIXUP WORLD/BABYSWEET 919
 2937 BACKTRACK/BE ALRITE (DJ) 930
 2938 BREAK IT UP/MEAPINEY BROWN 938
 LITTLE WILLIE JOHN on KING -BLUES
 2939 LETS ROCK, ROCKIN GOOD 5142
 GINA LLOBBRIGIDA-Star Come September
 2940 PRESENTS PERSONAL INTERVIEW
 above on UNIVERSAL-INTERNATIONAL \$3
 ALAN LOMAX on KAPP label DJ copy
 2941 WHOS' GONNA BE UR MAN/ 271 \$1
 LONESOME SUNDOWN - Fine Blues EXCELLO
 2942 DONT GO/STOOD BY \$1.25 2145
 2943 GONNA STICK 2U BABY \$1.25 2163
 CHARLES MARGULIS and His Ork CARLTON
 2944 MALAGUENA/EL SALON MEXICO 494
 JIMMY MCPARTLAND on EPIC (DJ copy)
 2945 76 TMS/MARIAN, LIBRARIAN 59261
 MEMPHIS SLIM on VEE JAY (DJ) \$1
 2946 STEPPIN OUT/GAL KEEPS 330
 GLEN MILLER *From Sun Valley Sound
 2947 BOOMSHOT/SWEETEST 20th CENT 122 \$1
 ODETTA sings on VANGUARD 35007
 2948 OX DRIVER/MOTHERLESS CHILDREN 20

KNUCKLES O'TOOLE-Honky Tonk Pno
 2949 ST. LOU BL/CHINATOWN WALDORF 220
 THE QUEEN with Eddie Chambliss-BLUES
 2950 HONKYTONKY/COMEWHEREMER 1389
 MAE QUESTEL - the Orig Betty Bopp Girl
 2951 BABY BROTHER/TINGAL ROOST 613
 JIMMY REED good blues on VEE JAY \$1
 2952 U KNOW I LUV YOU/TAKE 314
 JIMMY ROGERS on CHESA-good Blues \$1
 2953 ROCK THIS HOUSE/LAST MEAL 1721
 BLOSSOM SEELEY-Benny Fields on Rev
 2954 LUV PIANO/MAN IN BOOTHMER 70171 \$1
 SEVEN LEMONS ON THE ROCKS-Good Dixie
 2955 ROYAL GARDEN/CONFESSIONS IN STEREO 115
 ARTIE SHAW GRAMERCY FIVE on BELL 45 rpm
 2956 THAT OL FEELIN/BESAME MUCHO 1023
 2957 TENDERLY/STOP & GO 1027
 VICTORIA SPIVEY on QUEEN VEE.....
 2958 BROWN SKIN WARMBU/1930 BL NO. 1 \$1
 2959 TURPENTINE, BWAY 27TH AVE (EP) IOI
 above \$1.25 min bid
 REX STEWART on DESIGN 831 (DJ) copy
 2960 JUST FOR ONCE/LOOK WHO LUV

TAMPA RED on VI 474275 \$1
 2961 BOOGIE WOOGIE WOMAN/LET HER DO
 SAM THE MAN TAYLOR-ALL STARS-MGM
 2962 DRUMMER BOY BL/LOOK UP 12441
 2963 CHEROKEE/BIG FUITAR 12613
 JOE TURNER - Blues ATLANTIC (Fine Staff)
 2964 WELL ALL RITE/MARRIED WOMAN 1040
 2965 TROUBLE IN MIND/NEED GIRL 1155
 2966 CARELESS LUV/GOT U 2034
 JERRY WALD ORK on WALDORF (sic) Label
 2967 NITMARE (Hot Swing) GREPPER 10001
 MUDDY WATERS Classics on CHES
 2968 COME HOME BABY/GOOD NEWS 1667 \$1
 2969 MEAN MISTREATER/WALKIN 1718 \$1
 2970 OOH WEE/LOUDS IN MY HEART 1724 \$1
 2971 TELL ME BABY/RECIPALUV 1739 \$1
 JUNIOR WELLS-good blues on Profile
 2972 I COULD CRY/CHA CHA BLUE 4005 \$1
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